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rectangular places with beautiful and varying designs in point work. This is the kind of lace that is called Reticella. There are several excellent examples of cut work and also of Reticella in the collection. Later, the linen frame work was replaced by a frame work made of braid or the artisan worked from nothing to make the beautiful lace called "Punto in aria"—literally, "a stitch in the air." All these types are exemplified by pieces in the Museum collection. Such was the success of Reticella and its popularity everywhere that the bobbin workers followed its designs, many of their pieces being practically based on Reticella patterns. At the same time designs characteristic only of bobbin work developed.

Contemporary with Reticella, darned netting or Burato was much in vogue. This was the ancestor of the modern fillet lace. Upon a net ground which the workers made the design was laid in with a so-called darning stitch. This was particularly used for ecclesiastical purposes.

There are examples of Venetian Point which show the development of the "Punto in aria" types, while the history of point lace is carried down through the eighteenth century with specimens of Point d'Argentan, Point Alençon and Burano Point. At the same time flounces and smaller fragments of the bobbin-made "Punto di Milano," pieces of Valenciennes, Mechlin and Brussels complete the outline of bobbin development.

W. M. M.

* CREAMER BY ZACHARIAH BRIGDEN

Mr. J. H. Wade's interest in the Museum has again been shown by his gift to the collection of early American silver of a creamer made by Zachariah Brigden (1734-1787) a well-known silversmith of Boston. This creamer, which dates from about 1775-80, stands four and nine-sixteenths inches in height, and the inverted pear-shaped body is supported by a round standard with a circular moulded base two and five-sixteenths inches in diameter. The handle is a double scroll and the rim of the body is finished with a succession of small scallops with circular indentations below each scallop which die away as they approach the nose or spout. The mark of the maker, Z B enclosed in a rectangle and separated by a pellet, appears on the under

* See illustration page 127.

side of the base, and the monogrammed initials, I W, representing some early owner, are engraved on the side of the body.

Cream pitchers do not antedate 1700. The earliest were plain and round with a splayed base and resembled in miniature a can with the addition of a short nose. A later type shows the nose much elongated and the body supported by three cabriole legs. Gradually the spout became shorter and the legs gave place to the standard, characteristics shown in Mr. Wade's gift. By 1790 the so-called helmet-shaped creamer appeared with a square base, followed by the oval-shaped jug resting on a narrow band. Ten years later creamers became larger and were habitually made to match in shape and decoration the tea pot, coffee pot and sugar bowl.

Brigden who was born in Charlestown but worked and died in Boston, married Sarah, the daughter of Thomas Edwards, the silversmith.

L. P.

GIFT TO KEPPEL MEMORIAL

Among some recent gifts to the Print Department of the Museum is one that adds greatly to the interest of the Keppel Memorial. It consists of twelve Bracquemond etchings of which *The Cock* is perhaps the best known. There are twenty-four Daubigny landscapes of extreme beauty and rarity and the six etchings in similar vein by Appian are of characteristic delicacy. Fourteen prints by Felix Buhot together with thirteen by Maxime Lalanne complete a very noteworthy addition to the Memorial.

W. Mc.C. McK.

ENDOWMENT FOR THE MUSICAL WORK

The musical activities which have been carried on for the past two years under the direction of Thomas Whitney Surette have been considered, by those who have followed the work most carefully and have supplied the necessary funds, to have most amply proved the justification of making the art of music one of those to be wisely included in an art museum.

The value of the work and its success have been further endorsed by an agreement on the part of anonymous donors to present a fund of \$250,000 for the establishment of a Department of Musical Arts in the Museum. A sufficient sum is to be set aside to install a suitable organ and a memorial tablet, and



SILVER CREAMER

by Zachariah Brigden (1734-1787)
Gift of J. H. Wade